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The ART NEWS

VOL. XXX

NEW YORK, MAY 7, 1932

NO. 32 WEEKLY



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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 7, 1932

The Museum of Modern Art Opens In Its New Home

American Trends in Mural Painting and Photography Displayed in Museum's Fine New Quarters.

By MARY MORSELL

The Museum of Modern Art entered this week upon an enlarged era of service with the opening of its handsome new home at 1 West Fifty-third Street. The experimental period of this brilliant enterprise has indeed passed and the present expansion is the direct outgrowth of a public interest in modern art which far exceeded the expectations of its founders. Now, with twice the hanging space available in its former temporary location in the Heckscher Building, the museum is brilliantly equipped as a permanent institution devoted to the collection, exhibition and study of works of the modern school. The large rooms are handsomely proportioned and the removal of all partitions on the second floor has resulted in especially fine daylight galleries. Division into smaller units on the third and fourth floors, now devoted to paintings from the museum's permanent collection, include special accommodation for prints and drawings. At the formal opening, which took place on May 3, a continuous stream of distinguished visitors, again revealed the warm public interest which this unique institution has aroused in the hearts of art loving New York.

The exhibition of mural painting which constitutes the inaugural attraction at the museum is, with the exception of the splendid photographic achievements, more interesting as a lively experiment than as a revelation of unsung native talents in this field. There has been much agitation recently in favor of American muralists, but the present show yields rather a terrifying picture of what might happen to our public buildings if all the young experimentalists were given a free rein. Two factors have probably resulted in the riot of propaganda and industrial themes characteristic of the present show—a healthy revolt against the mythological formulae and Puvion de Chavannes imitations of our immediate past, and a less healthy conclusion that the revolutionary doctrines of Rivera and Orozco, constitute a short cut to success. Lacking both the consummate art in *buon fresco* of the great Mexican moderns, and their almost religious social fervor, many of the propagandists at the Modern Museum have merely succeeded in producing somewhat lurid and melodramatic protests in paint. In only a few panels, such as Ben Shahn's stinging "Passion of Sacco and Vanzetti," Kopman's imaginative "Vision of the Militaristic State" and to a lesser degree in the Gallert and Gropper murals is there any fusion of spatial carrying power and sonorous rhythm with proletarian fervor. Otherwise there are occasional vistas which suggest a Communist mass meeting in paint, held under somewhat ironic auspices.

Among the mechanistic concepts, Henry Billings' three panels in oil

(Continued on page 6)



"THE MASTER ANNESLEY RED BOY"

By SIR THOMAS LAWRENCE

This coloristically fine canvas, which affords interesting comparisons with the two other famous "Red Boys" is in the collection of Mr. Howard Young.

Master Annesley 'Red Boy' Notable For Fine Color

Important Lawrence Owned by Howard Young to be Ranked Among Treasures of English XVIIIth Century Portraiture.

Another "Red Boy" might now be on its way to America to grace the walls of some well known collector's gallery had the price of £95,000 bid for the Earl of Durham's picture in the recent Lambton Castle sale been accepted. The refusal of the above astounding sum in these times has naturally created a furore in art circles the world over, and yet it was gratifying to those who have invested in fine pictures and works of art. This recent dispersal also brought to mind the sale of another famous work by Lawrence, which is now in the Huntington collection—the "Portrait of Miss Mary Moulton Barrett," better known as "Pinkie," which fetched almost as huge a sum a few years ago.

It was a year or so before "Pinkie" was painted that Lawrence finished the Master Annesley "Red Boy" portrait here reproduced and now in the private collection of Mr. Howard Young of New York. Considered one of the outstanding gems of English child portraiture, this canvas, valued at \$250,000, has traveled through a less advertised and less public life than the more generally known "Master Lambton." It has no records of exhibitions, as it was never publicly shown by the family, and due to the privacy in which it was kept, never offered an opportunity to the engravers' art, as have many other famous portraits. While the "Master Annesley" portrait is thus one of the concealed treasures of English XVIIIth century portraiture, in so far as the general public is concerned, it has for years been well known to more fortunate art connoisseurs. It was painted in 1793, and remained continuously from that time in the private possession of the family, passing finally to the last Lord Valentia, from whom it came to the present owner.

Of the sitter, we know that he was the eldest son of Arthur Annesley of Bletchington, his mother, being Catherine, daughter and heiress of Admiral Sir Charles Hardy. This branch of the family descended from the younger son of Sir Francis Annesley, who for forty years filled several of the highest official stations in Ireland and was made Earl of Anglesea in 1661. The direct line failed in 1844, but the Viscounty of Valentia passed to the eldest and nearest relation, who happened to be the youth depicted in this canvas by Sir Thomas Lawrence.

Arthur Annesley was born on November 30, 1785. He married Eleanor, the youngest daughter of Henry Stafford O'Brien of Blatherwyck Park, Northampton, on August 12, 1808, and succeeded to the title, as above stated, in 1844. When he died in December, 1863, his eldest son succeeded him as the eleventh Viscount.

Shortly after the portrait of Master

(Continued on page 13)

Christie's Sale of Sir John Ramsden's Collection in Late May to Feature Fine Group of Old English Furniture

LONDON—The sale of Sir John Ramsden's collection, which is to take place at Christie's, beginning May 23, promises to be one of the outstanding auction events of the big London season. The collection has been divided into four sections, and catalogs of each of these units are now on their way to America. Sir John's remarkable array of rare Chippendale and other important old English furniture will be offered on the opening day. On May 27 and May 30 the pictures will be sold, while the books will come under the hammer on the 30th and the 31st. The final session, on June 1, will be devoted to the silver collection. Sir John's art treasures have long been known for their high qualitative standards and big prices were secured for some of his works of art and furniture when they were put under the hammer two years ago.

The star piece among the old English furniture is generally considered to be a Chippendale walnut settee, carved with lion mask arms and foliage decoration, and upholstered in fine petit point of fruit clusters framed by shell and scroll borders. *En suite* are a pair of exquisite cushions, also in needlepoint, almost similar to a set of four sold to Messrs. Albert Amor in the Ramsden auction two years ago for £1,575. In addition to the special collection of exquisitely designed XVIIIth century miniature furniture, there are many fine pieces dating from the Queen Anne, William and Mary and Adam periods.

Textiles include many rich panels of Elizabethan and Stuart needlework, while among the tapestries a XVIth century Burgundian weave and

a Brussels panel of about the same era are especially notable.

An interesting group of Italian bronzes includes three Renaissance examples, a statuette of Neptune, and a figure of Ceres, both of the School of Bologna, and a group of Satyr and Seahorse, of the school of Rizzio.

In the picture dispersal on May 27 and 30 several interesting portraits of the English school will be offered, among them being Reynolds' portraits of Viscountess Beauchamp, Admiral Auguste Keppel and Mrs. Wendell. Among the sporting subjects is Stubbs' "Sir John Ramsden's Favorite Hunter and His Groom, Jonathan Johnson, in the Park at Byram."

A fine copy of the second folio of Shakespeare's *Works* appears in the session devoted to Sir John's library. Some twenty sets of XVIIIth century candlesticks, as well as pieces by Peter Archambo and salvers by the two Lameris will appear among the silver. A group of racing cups will also be offered.

The Museum of Modern Art Opens In Its New Home

(Continued from page 5)

paint and metal leaf stand out for their surety of style and brilliant draughtsmanship. In the general passion for profundity, the skyscraper was more or less neglected in the show, with the result that Georgia O'Keeffe's fine "Manhattan" looms with a special distinction amidst its struggling and over-ambitious neighbors.

Many otherwise excellent artists prove disappointing as muralists. Stephan Hirsch's quality seems lost in large scale work. Louis Bouche's special phantasy becomes cramped in achieving an Apotheosis of Transportation. Morris Kantor suddenly sinks to photography and Reginald Marsh sprinkles his panels with floating figures born of a Rubens nightmare. Mr. Franklin Watkins, Carnegie winner of last year, carries off the prize for gruesomeness, while Monty Lewis and Edward Laning stage a strange and quite uncalled for revival of the 1890 chromo.

More hopeful portents appear in the radio phantasies of Jane Berlandina. In Biberian's "Genesis of the Skyscraper" (well composed, if rather theatrical in color) in George Biddle's decorative "Labor—Black and White" and in Karl Knath's three part composition. Although essaying modern industrial themes, Maurice Sterne pays a certain obeisance to the older mural tradition and his handling of the nude gives a special value to his contribution. An innovation which does not quite come off, is Varum Poor's study in true fresco for proposed murals in glazed tile. The free feeling for pure decoration which guides this artist's work in pottery seems hampered by the more concrete subject matter of his present themes.

As we said before, it is the photo-murals which carry off the major honors of the show and yield elements of boldness and imaginative power found but rarely among the muralists. With commendable taste the hanging committee have placed Steichen's magnificent "George Washington Bridge" with its breathless crescendo of line, directly in the entrance foyer. From it one passes to a series of brilliant syntheses of modern industrialism and city vistas, produced for the most part by the "montage" technique of combining and mounting sections of different photographs to form one composition. The masters in this medium, with the aid of their cameras, have produced panels that are instinct with the true drama of modern industrialism, instead of its weak literary substitute. The girders of Bernice Abbott's "New York," the almost Rembrandtesque chiaroscuro of Rittase's "Steel" and the cubistic geometry of Rotan's repeated pattern of skyscrapers, speak for themselves as freshly patterned evocations of this day and age. The vibrant beauty of the machine and the shining surfaces of metal sing out in pure symphonies of black and white in such photo murals as Duryea and Locher's "Metal, Glass and Cork," Gerlach's "Energy," Sheeler's "Industry" and Swank's "Steel Plant," while Stella Simon in her "Landscape and Cityscape," achieves a bloom and a richness of tone that somehow escapes those with the whole gamut of pigmentation at their command.



ILLUMINATION FROM THE MOSTYN GOSPELS
ENGLISH, EARLY XIIIth CENTURY
Included in the sale of the A. Chester Beatty collection of Western mss. to be held at Sotheby's in London on June 7.

Whitney Museum Plans Biennial American Show

The Whitney Museum of American Art announces its intention of holding next November the first of a series of invited exhibitions of contemporary American painting, to be held biennially.

Mrs. Juliana Force, director of the museum, announces that this exhibition, which will continue for six weeks, will not be limited to New York artists but will be national in scope, showing our indigenous painting in all its phases. Invitations to the one hundred and fifty artists were issued on May 1. There will be no jury and no space will be reserved for submitted work.

No prizes will be given, Mrs. Force stated, but a purchasing fund of \$20,000 has been set aside by Mrs. Gertrude Vanderbilt Whitney, founder of the museum, for the purpose of acquiring works of outstanding merit from this exhibition for the museum's permanent collection. Later in the season, next year early in 1933, an exhibition of equal size and importance, will be comprised of sculpture, water colors, drawings and prints.

The Fontainebleau School to Hold Anniversary Fete

Plans are under way for the celebration this summer of the tenth anniversary of the American School of Fine Arts at Fontainebleau, France. The celebration, which will probably take the form of a fête in July, will be under the direction of Miss Mary T. Robinson, liaison officer of the school and also advisory member of the Fontainebleau Alumni Association.

This art school, which was an outgrowth of the school for American soldiers founded by Water Damrosch immediately after the war, held its first session in 1923, attended by sixty students. The faculty, made up of ten well-known French artists, was under the direction of Jacques Carlu, noted French architect, who still retains the position.

This year the summer session will begin on June 25. No change has been made in the faculty, but M. Carlu has announced that a course in art criticism has been added.



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LIFE SIZED EGYPTIAN BAS-RELIEF IN LIMESTONE
Recently sold to the Royal Museum of Brussels by the Brummer Galleries.

Four Washington Portraits Shown at Inaugural Banquet

Four famous portraits of George Washington, including one painted by Charles Willson Peale, most prominent of the Washington painters, which has never before been exhibited, were loaned by important collectors to the Inaugural Banquet given by the New York City Bicentennial Commission at the Hotel Commodore on April 30.

The Peale portrait, which though painted in 1776, was re-discovered only last year, is the property of Mrs. George Shattuck Whiteside. A second portrait by this same artist shown on this occasion is from the collection of Walter Jennings and is said to have been in the possession of Lafayette at one time. It is of the Continental type, showing Nassau Hall and troops in the background. A third Peale, loaned by Gustavus T. Kirby, is also of the Continental type. Signed and dated 1781, this portrait was for many years in Spanish possession. The fourth picture shown at the Inaugural Banquet was an Athenaeum type by Gilbert Stuart, now in the possession of Robert L. Clarkson and formerly owned by William H. Aspinwall of New York, who exhibited it at the gala Centennial Celebration of Washington's inauguration in 1889.

Mrs. Helen Hackett, assistant director of pageantry for the Bicentennial Commission, made the selection of the pictures and arranged for their loan.

The discovery of the long-lost Peale portrait was one of the most important in years. William Sawitzky, leading authority on early American portraits, was asked about a year ago to examine a half-length portrait of Washington which had been stored by its owner for some years in a Boston warehouse. It had been reframed about sixty years before, and a tablet, evidently made at that time, bore the legend, "George Washington, by Rembrandt Peale," a son of Charles Willson Peale. The discolored and clouded varnish did not permit a satisfactory examination of the colors and brush stroke at that time, but the general composition and style of the painting left no doubt in Mr. Sawitzky's mind that the attribution to Rembrandt Peale was an error, and that the portrait was really the work of his father. Subsequent cleaning of the canvas, and intensive research work proved this to be correct. It was discovered that Peale painted it during the summer and autumn of 1776, by order of John Hancock, then president of the Continental Congress. The portrait hung in the Hancock house in Boston for eighty-six years. After the building was demolished,

and the contents dispersed at public auction, the grandfather of the present owner acquired the picture.

The painting is unique in that no replicas of it are known to exist, and its historical importance rests in the fact that it is the second earliest life-portrait of Washington on record, and at the same time, the first of all of his portraits which shows him in the uniform of the Continental Army, and with the blue silk ribbon of Commander-in-Chief.

The Peale portrait loaned by Mr. Kirby is also the Continental type. It was painted for the unofficial representative of the Spanish court here in America, one Juan de Mirallos, who died in 1780. Mr. Kirby inherited it from his father, and for several years past it has been at Tanrackin House, his country place at Bedford, New York, where it is panelled in the walls. It will be removed for the first time to be shown at the Inaugural Ball.

The Stuart portrait, which was bought from the Aspinwall family after being in its possession for many years, by James W. Ellsworth, of New York, later was purchased by several galleries, and was then bought by Mr. Clarkson. It is a bust to left, with dark eyes front, showing black coat, linen shirt ruffle and neck cloth and saw-toothed queue ribbon.

KNOEDLER



Thomas Oldaker on "Pickle"

Engraved by W. Whiston Barney after Ben Marshall

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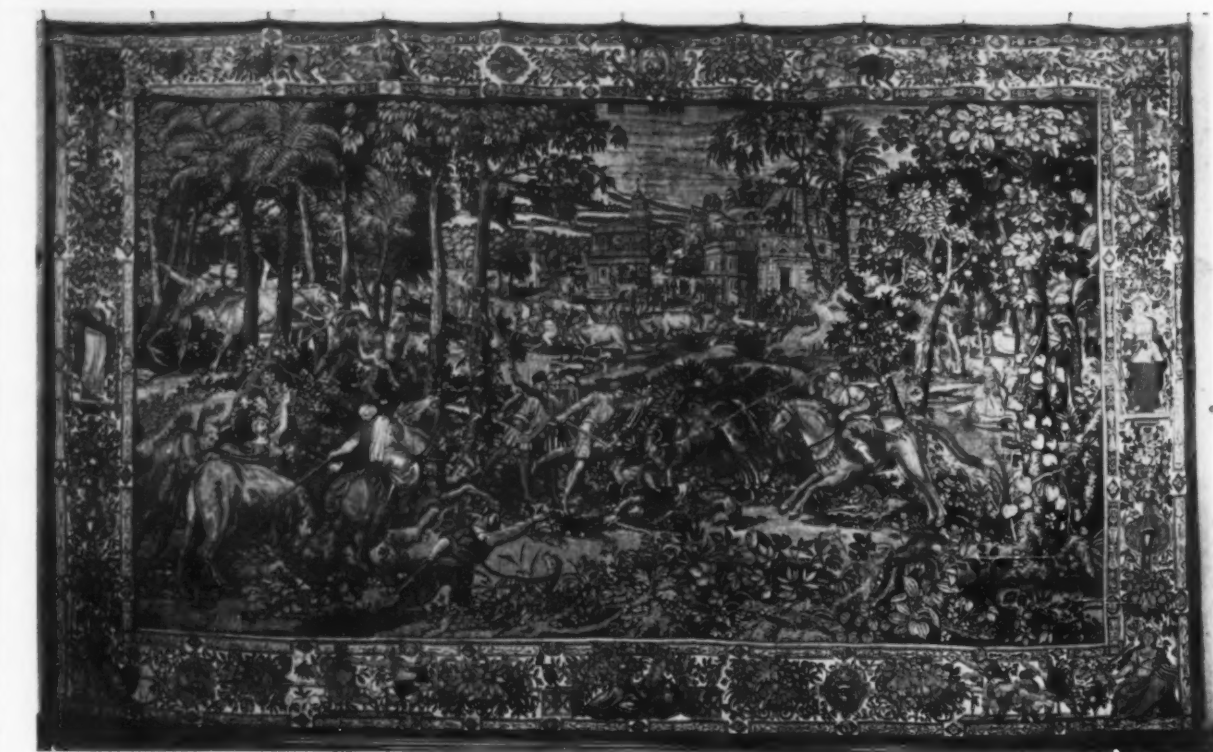
CLEVELAND OPENS ITS 1932 ANNUAL

CLEVELAND.—The Cleveland Museum of Art opened its annual exhibition of work by local artists and craftsmen with the usual reception and private view for members, contributing artists and their friends. A record breaking attendance of over 3,000 crowded the galleries. The exhibition is distinguished particularly for the unusual excellence in the water color section, and for the brilliant achievements of the ceramic workers. In the latter class a special distinction is seen in the groups submitted by Viktor Schreckengost, Russell Barnett Aitken and Whitney Atchley. The achievement in this field may be attributed very largely to the influence of the ceramic department of the Cleveland School of Art and to the Cowan Pottery, for the three artists mentioned are all young men who have but recently completed their academic training and all products of the two institutions.

Prizes in the water color section were awarded to Frank N. Wilcox, Carl W. Broemel and Grace V. Kelly, artists who are regarded as among Cleveland's leaders, and also to a number of comparative newcomers.

Henry G. Keller, as usual, submitted both water colors and oils as "not in competition," and his contributions are, as usual, outstanding features.

Oil paintings occupy the customary leading space in the show, but in quality it is doubtful whether they hold



TAPESTRY PANEL

BURGUNDIAN, XVITH CENTURY

Included in the sale of the art collection of Sir John Ramsden to be held at Christie's beginning May 23.

their own with the brilliant showing of water colors.

Prints, especially lithographs, also show increasing importance, and the photographers are making themselves felt with work that shows growing skill and artistic feeling.

Batiks and other weavings are well represented, and jewelry, silverware and other forms of metal work, including enameling, indicate the versatility of the local artists.

This annual exhibition is open to all artists of Greater Cleveland. Six hun-

dred and eighty-one artists submitted 2,822 entries, from which 931 objects were selected by the jury, which consisted of George W. Eggers, Edward W. Hopper and Russell A. Plimpton. The show will continue throughout June 5th.

FRIEDENBERG GIVES DATA ON IMPORTS

From Mr. J. Friedenberg, president of the Hudson Forwarding & Shipping Co., Inc., THE ART NEWS has received a letter in which he states that the Antique and Decorative Arts League has been cooperating with his firm in ascertaining from U. S. Customs officials as to what will be the proceeding in passing upon "artistic antiques" as ordained in the recent edict from the Treasury Department.

It has been learned, states Mr. Friedenberg, the decision as officially worded, "that if an article shows reasonably good craftsmanship and faithfully portrays a standard type or period (even if devoid of ornamentation in the ordinary sense of the word), it will be deemed by virtue of its 'period' authenticity to be 'artistic,' as provided for in Par. 1811."

Furthermore, a second ruling requires that "an article not definitely a 'period' piece must be considered solely with reference to its aesthetic distinction of line, proportion or decoration, without regard to whether or not it was primarily utilitarian at the time of its manufacture."

"By way of illustration, a table which may have been produced prior to 1830, and which could be classified as antique, but without any artistic merit, as such, would be subject to duty. However, another table, produced prior to 1830, which may also be very plain, without any ornamentation but of a definite period would be admitted free of duty. Other objects not of a definite period would be considered as coming under the second clause."

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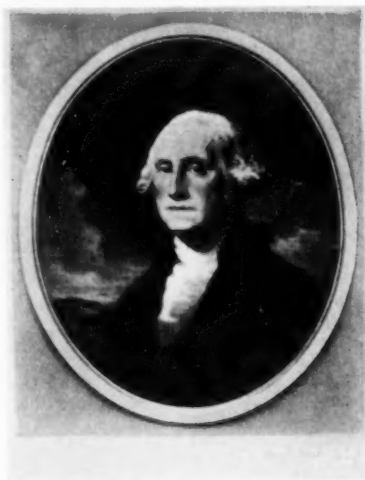
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CARNEGIE BUYS FAMOUS SARGENT

PITTSBURGH—The "Portrait of a Boy" by John Singer Sargent has been acquired for the Carnegie Institute through the Patrons' Art Fund. This painting marks one of the most important purchases through the Fund since it was established in 1922.

Painted by Sargent in 1890, the canvas depicts Homer Saint-Gaudens at the age of ten. It was painted by Sargent in an exchange for a bas-relief modelled by his friend, Augustus Saint-Gaudens, of Miss Violet Sargent, Sargent's sister. The picture was executed in seven sittings, and at first it was not intended that Mrs. Saint-Gaudens should appear in the painting. She accompanied her son to each sitting at Sargent's studio, which was then in the brick studio building at Twenty-third and Lexington Avenue, New York City, and in order to relieve the tedium of the boy she read to him from one of his story books, *Blue Jackets* of '76.

The canvas which measures 40 x 56 inches, is Sargent's most successful study of boyhood. It is one of the Sargent portraits in which the hands are as important in expressing character as they are in the decorative scheme. Interest in the painting is naturally concentrated on the finely but sympathetically modelled head of the boy. Everything in the canvas is made subservient to the head and hands. The colors are not brilliant; the background is very dark, and various modulations of black predominate throughout the canvas. However, when the color scheme is studied more minutely, it will be found to contain all the colors of Sargent's palette, each one kept well within the key of the whole canvas. The artist allows himself the greatest range of color in the sketchily, but skillfully drawn carpet. The portrait in its brush work displays all the artist's great technical skill, but has none of the studied and labored perfection that is overemphasized in some of his later work. The pose is unstudied naturalness and the disposition of the legs and feet are particularly boyish. At the left, slightly withdrawn from the foreground, the boy's mother is vaguely seen. With wide-open eyes he seems to be listening to the story she is reading to him, and yet he appears ready, full of nervous energy, to rise with the first suggestion of release.

The "Portrait of a Boy," with "Miss Beatrice Golet," "The Honourable Laura Lister," and "Master Goodrich," constitute Sargent's very successful effort to place on canvas the charm and elusiveness of youth. In his gallery of portraits of his generation, those of children pay special tribute not only to the facile hand of this master but to his sympathetic understanding of adolescence. He approached children with a seeing eye and an understanding heart. Sargent was only thirty-four years of age when he achieved this portrait. He had already gained a reputation in Europe with the painting of his master Carolus-Duran, and his "El Jaleo." The "Portrait of a Boy" belongs to the period of "Edwin Booth," "Joseph Jefferson," "Henry Cabot Lodge," and the famous "Carmencita," which now hangs in the Luxembourg. There is another interesting fact that dates this painting. Sargent had come to this country in 1890 on a visit with his sister, and shortly after his arrival was invited to a dinner at the Players' Club given by Augustus Saint-Gaudens. He met at this dinner the architects of the Boston Public Library, McKim, Meade and White, and a young American painter, Edwin Abbey. The ultimate result of this meeting was a commission given to Abbey to decorate the distributing room of the Boston Public Library, and a commission to Sargent to decorate the upper corridors. These murals engaged Sargent's time at intervals for the remainder of his life.

The "Portrait of a Boy" has been



"PORTRAIT OF A BOY"

By JOHN SINGER SARGENT

Purchased for the permanent collection of Carnegie Institute through the Patrons' Art Fund.

hanging in the galleries of the Carnegie Institute for the past nine years, first as a loan from the late Mrs. Augusta H. Saint-Gaudens, and since her death as a loan from Homer Saint-Gaudens, Director of Fine Arts. The painting was exhibited publicly for the first time at the World's Columbian Exposition at Chicago in 1893. It was then hung at Aspet, the Saint-Gaudens home in Cornish, New Hampshire. Subsequently it was shown at the Sargent Loan Exhibition, Copley Hall, Boston, in 1899, and later at the Boston Museum in 1899

and 1900. After the death of Augustus Saint-Gaudens it was exhibited for a number of years at the John Herron Art Institute in Indianapolis, where it remained until brought to Carnegie Institute.

The Department of Fine Arts now owns two Sargents, the first one, "Venetian Interior," having been purchased in 1920 from the Nineteenth Carnegie Institute International. The "Portrait of a Boy" makes the thirtieth painting secured for the permanent collection from the Patrons' Art Fund.

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EXHIBITIONS IN NEW YORK

ALBERT STERNER

Knoedler Galleries

A sure-fire draughtsman like Albert Sterner could not fail to be a first-rate portraitist. Essentially emotional and imaginative, he is also endowed with poignant interest in his sitter and has the gift of being gratifying as well as convincing in his interpretation. The dowdiest dowager could safely trust Mr. Sterner to do the best by her that could be done and still be herself. However, Mr. Sterner does not go in for dowdy dowagers. His women are all lovely and yet always themselves—individualized to the life. He reveres the rarified, the delicate, the look of race wherever he finds it, as in the portrayals of Mrs. Francis Bowes Sayre or of Mrs. Harold W. Goodwin. The use of crayon and the unusual framing have, of course, contributed to the distinguished appearance of the exhibition as a whole, but these things would count for little without the artist's tact and sustained wariness.

Most of the portraits are of recent vintage, ranging between 1929 and 1932, although the particularly sensitive head of Mr. Theodore Steinway goes back to 1921 and that of the exotic, colorful Mrs. Laurence Eyre to 1922. As for Sterner's portraits of men, they are subtly different in style from his feminine portrayals. That of the artist's son, Harold Sterner, one of the latest studies, is especially robust and vigorous. The sanguine of Miss Antonia Behrs, hung near the door, distinctly reminds one of a drawing by some old Italian master.

COULTON WAUGH

Grand Central Galleries

Lovers of nautical themes, vigorously set forth, will greatly enjoy the "Seaman and the Sea" exhibition of Coulton Waugh, now on view at the Grand Central Galleries. The son of the well known marine painter, Frederick Waugh, this artist brings to his canvases an intimate knowledge of boats and the ocean in all its moods, which lends his canvases a special interest and distinction. Coulton Waugh has not only sailed before the mast,



"FAMILY PORTRAIT IN LANDSCAPE"

This work, which was formerly in the von Auspitz collection, has recently been purchased by Mr. Harold Woodbury Parsons, art adviser to the William Rockhill Nelson Trust, from the Backstitz Galleries of New York and the Hague.

By GONZALES COQUES

but he has been second mate of a whaler and commodore of a yacht club. Hence his depictions of clipper ships, whaling barks, portraits of old sailors, and studies of rigging on famous old ships have in addition to their purely painter qualities, a genuine salt tang that will commend them to the many collectors of paintings and prints in this field. Several highly decorative maps are further features of this attractive showing. The canvas illustrated in this issue, entitled "Hands Down," is particularly interesting for its combination of decorative and dramatic elements.

ALICE STALLKNECHT
HENRY V. CEDARQUIST
EVELINE V. MAYDELL

Ferargil Galleries

Imagination and a frequent flair for effective design are the outstanding features of the work of Alice Stallknecht, now on view at the Ferargil Galleries. In many of the portraits the artist's brush stroke and color reveal that she has been considerably influenced by Van Gogh, but the works in this manner often have a certain

forced boldness that detracts from their appeal. However, in her sea shell series, and in two delicate landscapes the artist has given full sway to feminine delicacy of observation, with the result that these are the outstanding canvases of the exhibition. "Looking In, No. 2" is excellent in design while the two canvases devoted to wild game are quite handsome affairs.

Also on view at these galleries are portrait silhouettes achieved by the clever scissors of the Baroness von Maydell, whose work is already well known to New Yorkers. A number of complicated group subjects are features of this year's showing, as well as some tinted silhouettes. The work by Henry V. Cedarquist includes watercolors, pencil drawings and a single snow scene in oil, which despite (or perhaps because of) a certain naivete, triumphs over his meticulous pencil studies and precise renderings in water color.

PIETRO BIAGINI

Ainslie Galleries

Pietro Biagini, the young Italian artist now holding a highly successful

exhibition at the Ainslie Galleries, has been called "The King of Calm Water

Painting." That his depictions of Naples, Venice, Perugia and the Tiber region have met with lively appreciation in New York is evidenced by the fact that nine paintings were sold during the first week of the showing. Essentially romantic in his outlook, Mr. Biagini has naturally found a great wealth of material in the picturesque vistas which abound in his native land. His peaceful sailboats, floating lazily in the bay and the moonlight water scenes, will appeal especially to those of kindred romantic tendencies while other renditions of wayside shrines, peasant interiors, and the bosky heart of a woodland are rendered with a realism and fondness for color which should give them a wide appeal. Indeed, Biagini's work has aroused so much enthusiasm that the Ainslie Galleries have extended his showing until May 4.

BENSON SHOW AT GRAND CENTRAL

During the recent installation of Frank W. Benson's one-man exhibition of water colors and rare etchings at the Grand Central Galleries the interesting discovery was made that he produced his first etching in 1882 at the age of twenty and for the next thirty years, that is until he was fifty, he did not make a single plate. Since that time (1912) he has established himself as one of the greatest and most successful of living etchers. Probably no artist has ever painted birds as well as Frank Benson, and the fact that his water colors are appreciated equally by collectors, fishermen and duck hunters testifies to his greatness in this medium both as regards technique and knowledge of field and stream.

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AROUND THE GALLERIES

Edmond Pizzella, who is holding an exhibition of his pastel portraits at the Cheshire Gallery in the Chrysler Building, was born in Naples and as a young man studied at the Institute of Fine Arts in that city. Then he went to Rome, where he studied at the Academy of St. Luke. For twenty years he has been an exhibitor in Paris, Monte Carlo, Rouen, Angiers and other cities.

Among the pastel portraits on exhibition at the Cheshire Gallery are two of Mrs. Guernsey Curran, whose parents, Mr. and Mrs. Lewis Latham Clarke, were among the first of Mr. Pizzella's patrons and supporters when he came here in 1917. Among the other portraits on exhibition are those of Mrs. Barron Collier, Mrs. William C. Durant, the Duchess Carolina d'Andria and Mrs. Walter Head.

The first comprehensive exhibit of the graphic art of modern Mexico is now on view at the Weyhe Galleries. The exhibition is divided into two sections, one devoted to eight Mexican artists and the other to eight American artists who have chosen Mexican subjects. The works of the following Mexican artists are shown: Amaro, Charlot, Orozco, Pavon, Posada, Rivera, Siqueiros and Tamayo. Among the American artists exhibiting are Biddle, Caroline Durieux, Glintenkamp, Hand-



IMPORTANT BLOCK-FRONT CHEST OF DRAWERS
CONNECTICUT, CIRCA 1750
This original "Malcolm A. Norton" chest, illustrated in Nutting's Furniture Treasury, is a feature of the Henry V. Weil dispersal at the National Art Galleries on May 12 and 13.

forth, Houser, Henrietta Shore, Spratling and Underwood. It is interesting

to compare the style of the two nationalities.

In addition there will be shown the new lithographs based on his Mexican frescoes which Diego Rivera made during his stay in New York.

Skillful and imaginative work by Elliott Orr and a group of canvases by Yun Gee, who is included in the current mural show at the Museum of Modern Art, are on view at the Balzac Galleries until May 28. Both exhibitions will be reviewed in our May 14 issue.

The four young American painters now exhibiting at the Macbeth Galleries range in age from thirty-two to thirty-six. They were chosen as particularly worth while from several interesting painters of the younger generation who have come to these galleries in the past year. Gerald Foster, associated with the Tiffany Foundation since 1925, has exhibited previously in Nantucket and in the International Exhibition in Chicago in 1928. A. Henry Nordhausen, who has studied for a long period in various European art centers, has shown his work in Baltimore and Atlanta. C. G. Nelson, who came to America from Sweden at the age of five, has studied in Chicago and New York and in 1928 made a tour of thirteen European countries, sketching and studying in the galleries. Paul Starrett Sample is the winner of a number of prizes: the second Hallgarten in last Year's Academy, the first prize in the Los Angeles Museum show and the Keith-Spaulling award at the California Art Club.

Louise Waterman Wise, the cur-

rent one-man exhibitor at the recently opened Cronyn & Lowndes Galleries at Dutton's, is Mrs. Stephen S. Wise, wife of the well known rabbi, of whom she includes a character study. More than half of the show is comprised of portraits and the rest is made up of the sensitive poetic Biblical subjects and of scenes which have a strong emotional appeal.

At the Leggett Galleries, where water colors by Henry Theodore Leggett and original pencil drawings by Nijinsky are still on view, flower paintings by Henry Ryland Simmons are the feature of the month.

Other interesting exhibitions of the moment include the Annual Spring show of the National Association of Women Painters and Sculptors and portraits and landscapes by Mary Young at the Argent Galleries; a fine showing of rare prints devoted to Sports and Pastimes at Knoedler's (to be reviewed in next week's ART NEWS), and a stimulating collection of work by Gerritt Hondius at the New Art Circle, also to be dealt with in our next issue.

MR. ISAAC SIMMONS MAKES STATEMENT

In reply to numerous inquiries Mr. Isaac Simmons wishes to state that he "retired from the late firm of Lewis and Simmons by dissolution of the partnership as from September, 1929, and has never had any business connection with the firm of Lewis & Son, Ltd., of London and Paris."

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SUMMER OFFERINGS
IN EUROPE

Although no such sensational event as the Nemes sale of last year looms on the foreign auction horizon for the summer of 1932, the offerings of leading houses are both numerous and highly varied. Handsome catalogs, now arriving almost daily at THE ART NEWS office, reveal that collectors of the most diversified taste will find much to attract them in leading European salesrooms during the next few months. Already we have announcements of dispersals of rare majolica and Chinese porcelains; early books and mss. of the first importance; beautiful old English furniture and an exceptional group of French XIXth century masterpieces.

The experience of the Earl of Durham, who more or less disregarded current economic conditions in fixing the upset prices on his family portraits in the recent April dispersal, will undoubtedly afford a profitable object lesson to other owners during the remainder of the season. Since many outstanding works remained unsold because of too high evaluations, it is likely that future appraisals of family treasures will be based on more realistic standards, with greater eventual satisfaction to all concerned.

Probably encouraged by the sensational results of the Lothian sale in New York, the outstanding offerings thus far appear to be in the field of rare books and mss., the dispersals of the A. Chestor Beatty collection in London and of the Bourbon-Parma library in Paris, being the most notable of the forthcoming events in this field. Sotheby's, however, identified from time immemorial with the interests of the bibliophile, has this year chosen to broaden its field, and the June schedule includes a goodly number of



"JUPITER (IN THE FORM OF DIANA) AND CALISTO" (1759)

By BOUCHER

This canvas from the Timson collection, has recently been acquired from the Howard Young Galleries for the William Rockhill Nelson Trust, by its art adviser, Mr. Harold Woodbury Parsons.

sessions devoted to Chinese porcelains, furniture, etc. Among May and June events at Christie's, interest will undoubtedly center in the auction of Sir John Ramsden's qualitatively fine collection of old English furniture. For the amateur of French XIXth century masterpieces, the offerings of the anonymous "Monsieur S" at the Hotel Drouot promise opportunities seldom vouchsafed in the auction room. The German houses, relatively active during the winter season, have not as yet issued complete calendars, but it is already apparent that despite the depression, a lively summer and many potential prizes await the American art lover during his annual European visit.

OBITUARIES

ROBERT S. SPERLING

After a brief illness, Robert Stanley Sperling, grandson of Mr. and Mrs. Francois Kleinberger and son of the late Emil M. Sperling, died on April 30. He was a civil engineer in the employ of the city. Among those who attended the funeral services on May 2 at the Riverside Memorial Chapel were Mr. and Mrs. John Burke, Mrs. Arthur Halmi, Mr. and Mrs. S. W. Frankel, Mr. and Mrs. John Levy, Mr. and Mrs. Felix Wildenstein, Mrs. L. Timm, Mr. Germaine Seligman, Mr. Josef Stransky, Mr. W. Farjeon, Mr. Milton Samuels and Mr. Georges Hardt. Mr. Sperling was a member of the Zeta Beta Tau fraternity and is survived by a widow.

ALBERT GOODWIN

The popular English water colorist, Albert Goodwin, who was also well known as an Academy exhibitor of Biblical, allegorical and imaginative subjects, died on April 11 at the age of eighty-seven. The artist is represented at the Tate Gallery by two pictures, "Sinbad the Sailor" and "Ali Baba and the Forty Thieves." Others of his canvases hang in the Guildhall Gallery, among them being "Moonlight on the Citadel, Cairo," "Paris at Rest," "Canterbury Cathedral," "Benares" and "Lincoln." Other works were acquired by the public

Cortissoz Praises
Boucher Acquired
By Chester Dale

"A picture recently figured in the auction room here provocative of more extended comment than could be given to it at the time," wrote Royal Cortissoz in *The Herald Tribune* under date of May 1. "We refer to the 'Venus Consolant L'Amour,' by Francois Boucher, which formed part of the Curzon collection, dispersed at the American Art Association-Anderson Galleries. Mr. Chester Dale bought it for \$31,000, and thereby obtained a rare prize. It is one of the finest things Boucher ever painted, exquisitely pearly in its flesh tints, ravishing in its blues and greens and very lovely in its landscape, which, in spite of his incurably urban habit, he could paint with true sylvan feeling. In its design this picture has the felicity peculiarly characteristic of an XVIIIth century Frenchman, and, indeed, it is the full-rounded representative significance of the thing that has set us to musing upon the traits of a famous painter and his fidelity to the spirit of an historic period. Here, as in a microcosm, are gathered up some of the essential strains in the genius of French art."

galleries in Melbourne, Sydney and Johannesburg.

Goodwin began to exhibit as early as 1855, and from about 1860 onwards he contributed regularly to the Academy and the Royal Society of Painters in Water Colors. London galleries held many one-man shows of Goodwin's work, especially notable being that at Leggatt's in 1912, the Vicars Gallery exhibition in 1925, and the special assemblage of his works at the Birmingham Art Gallery in 1926, on which occasion an entire room was devoted to a collection of 150 of his paintings and watercolors. Although considered as a direct descendant from Turner, Goodwin lacked this artist's primary gift for landscape construction. For many years the artist was a protege of John Ruskin, who especially praised his color sense.

R. W. VAN BOSKERCK

Robert Ward Van Boskerck, the painter who lived for many years at the Sherwood Studios, died recently after an illness of two weeks. He graduated from Columbia in 1877 and he was a member of the Union, Lotus and Fencers' Clubs and of the Holland Society.

RECENT BOOKS
ON ART

THE HORSE IN ART

FROM PRIMITIVE TIMES TO THE
PRESENT

By Lida L. Fleitmann
(Mrs. John Van S. Bloodgood)
Publisher: William Farquhar
Payson, New York
Price: \$15.00

Lida L. Fleitman, the author of *The Horse in Art*, comes from a family of well known sportsmen and is a writer on sports. She knows the horse thoroughly. She has felt him all over. She has a quick eye for points, breeds, proportions, accoutrements and his way of getting over the ground. In the introduction she points out that man's vision down through the ages has not been quick enough to analyze the coordinated movements of the gallop and that the conventional representation of the horse in action has been "all wrong" as compared with the actuality. Yet in spite of all the inaccuracies, "We doubt if art has been greatly the loser," she says. "It is left to the artist to summarize motion, and many of the great artists of the past, with all their failings, have somehow succeeded more satisfactorily than any camera in conveying to the observer the original impression of speed."

Which," she asks, "gives a greater sensation of speed, the photograph of a Derby winner passing the winning post or Gericault's *Derby*?" "The horse," she also says, "has been portrayed more than any animal in existence—not even excepting that most faithful of man's companions, the dog. . . . As Plutarch says, 'the horse alone shares man's wars and glories.' No battle scene, no triumphal procession, no funeral is complete without him. No tale of history or mythology but is interwoven with him, and never is a great man more majestically enthroned than when mounted on a horse. In our search we find him on canvas, in etchings and prints, in marble, bronze and wood, in tapestries, enamels and silks, on coins, vases, crystals

and ivories. We will see him on triumphal arches and on tombs, in palaces, fortresses and even in churches, for there is scarcely a great picture of Calvary or of the 'Adoration' from which he is absent. Indeed, we are confronted with the horse in many manifestations, painted and sculptured in so many styles and throughout so many centuries that the subject might well become a life study."

"We Anglo-Saxons are apt to labor under the delusion that the horse in art is represented chiefly by the sporting paintings and prints of Great Britain. As faithful portraits of the horse, and from a purely sporting point of view, these pictures are indeed unrivalled. A few of them are great works of art. . . . To find the horse lifted out of the purely 'sporting picture' category, we must turn rather to the painters of those nations to whom the horse *per se* means less, but the emotions and the sensibility to emotion, without which all great art is impossible, means more. Art is concerned primarily with emotion, apart from ideas. Its aim is to express that which could not be adequately expressed in any other manner."

Although Lida Fleitman (Mrs. Bloodgood) says that the subject of the horse in art "might well become a life study," she herself would seem to have left no stone unturned in her own monumental, very readable and quite exciting volume. Certainly, it is the result of long research, and in the dedication she refers to years of happy companionship with her father on three continents. Mrs. Bloodgood not only knows her horseflesh but her history of art and the generally accepted criteria for judging art. Her cultural background and her thoroughness are vast. Obviously, she delights in poetry, legends and history. What she has done, with the horse for polarity, is to give a survey of the different periods of art from the days when those masterly prehistoric cave drawings were made at Dordogne down to Rosa Bonheur, Munnings and Hunt Diederich. The first chapters are the most entertaining because less is known about remote ages and the imagination is stirred; the Mycenaean with its story of the Trojan horse from Homer, the ancient Egyptian, the Assyrian, the Tang. In the Middle Ages, we have the victory tapestries of Maximilian, knights in stained glass windows and illuminated manuscripts like *Le Livre du Chasse*. Beginning with the Renaissance, the text of necessity takes on something of the nature of a catalog, until in the chapters which deal with the horse in present-day art it becomes little else. Mrs. Bloodgood, it happens, has an extensive acquaintance among artists and with characteristic inclusiveness tried to omit no one.

We recommend *The Horse in Art* with its 112 full-tone illustrations not only to lovers of horses but to anyone who recognizes the decorative value of the curving flanks, proud head and dainty legs of the *genus equus*. We recommend it as an unique and interesting approach to all who would be or who are interested in the history of art. — E. W. P.

NEW YORK
AUCTION CALENDAR

American-Anderson Galleries

30 East 57th Street

May 7, aft.—XVIIIth century and Duncan Phyfe furniture. Lowestoft, Sheffield plate, etc., belonging to J. A. Lloyd of N. Y. C.

May 10, 11, afts.—Books, autographs, a Lincoln portrait by George F. Wright, etc.

May 12, 13, 14, afts.—Antique English furniture, porcelains, silver, etc., by order of H. Douglas Curry, president of H. Douglas Curry & Co. Exhibition begins May 7.

National Art Galleries

Rose Room, Hotel Plaza

May 7, aft.—Old English furniture, decorations, Chinese porcelains, the property of an English gentleman.

May 12, eve.—Library of Mrs. Leila Sargent and a Long Island collector. Exhibition begins May 7.

May 12 and 13, afts.—Early American furniture and furnishings, comprising the Henry V. Weil collection. Exhibition begins May 7.

Plaza Art Galleries

9 East 59th Street

May 7, aft.—Spanish furniture, pictures, textiles, etc., by order of Montilior Brothers.

May 10, 11, 12, 13, at 2—Antique and modern furniture, large-size Oriental rugs, finely bound books, paintings, silver, old pewter, etc., from various estates. Exhibition begins May 9.

Rains Auction Rooms, Inc.

3 East 53rd Street

May 11, 12, at 8:15—Oil paintings of the American, English and French schools, by order of Joseph McCurrach, administrator. Exhibition begins May 8.

Otto Wacker Case Stirs Up Problems Of Attributions

By FLORA TURKEL-DEBI

BERLIN—The lawsuit in which Otto Wacker was condemned to one year in prison for selling some counterfeit works by Van Gogh has stirred up the whole complicated problem involved in the attribution of works of art. All the pictures in Wacker's possession were endorsed by various internationally acknowledged experts, who had attested the paintings to be authentic works by the master, though their qualities have since been hotly contested by other connoisseurs. One thing becomes clearly evident from these facts—that certificates are not free from the human liability to error. And this is only natural, because art cannot be judged by the exact scientific standards applicable to intellectual conceptions, since emotion gives it imponderable values. There are few, if any, who have been active in art matters and never made a mistake. It must also be remembered that in the *oeuvre* of one artist there are certain to be great variations which make it doubly hard to distinguish between poor, genuine and cleverly reproduced pictures. Certainly, the real art lover will not buy just a name and a certificate.

The intricacy of the authenticity problem in the Wacker case was evidenced by the contrasting individual opinions brought before the court by the experts and artists who appeared as witnesses. While unanimity reigned regarding the spuriousness of eleven pictures, no agreement was reached as to the value of the others. Experts like de la Faille, Meier-Graefe, Rosenhagen, Bremmer and others contended that there were several authentic works in the lot. Naturally, the "Self Portrait" owned by Chester Dale has been accepted.

Up-to-date methods of scientific investigation proved to be the only stable point in the maelstrom of uncertainty and speculation. Herr Ruhemann, curator in charge of restorations at the Kaiser-Friedrich Museum, examined sixteen of the suspected canvases and ascertained that the paint did not stand the chemical test. Of still greater importance was the X-ray examination, which disclosed the timidity of brushwork and uncontrolled flourish of lines and strokes in the spurious works, as contrasted with the bold and clear execution of the uncontested canvases by Van Gogh.

On the basis of this evidence, the court not only decided that some of Wacker's pictures were fakes, but also that he had failed to act in good faith, realizing the spuriousness of several works he offered for sale. The romantic story Wacker told about acquiring the canvases from a Russian collector, whose name he had promised not to disclose, was judged too improbable to be of any weight in the court's decision. However, no clue was found regarding the origin. Unlike the Dossena case, where both the forgeries and their maker were found out concurrently, no serious effort has been made to discover the author of the present falsifications. Both Wacker's father and his brother have been suspected, but have not been interrogated on the subject.

The court concentrated its efforts on investigating the antecedents of Wacker's career as an art dealer and all the ins and outs of his private life were delved into in an effort to throw more light on his course of action. The fact that the accused managed to push the sale of his merchandise so easily and found a ready market for his wares is explained by the scarcity of works by Van Gogh. Only when Dr. Grete Ring and Dr. Feilchenfeld, the owners of the P. Cassirer Gallery in Berlin, cast doubt on the authenticity of the pictures did the eyes of other people open to their deficiencies. The experts then withdrew their certificates and legal measures were taken. Three years have elapsed since that time and the pros and cons of the matter have caused much ink to flow. However, in the face of all this opposition and evidence, Wacker declared that he stands for his convictions and that he is a victim of envious rivals and incompetent experts. His lawyer has given notice of appeal, so that the matter will once more come up before the court. We also print in the following column, in addition to this story from our Berlin correspondent, the article which appeared in *Weltkunst* on the trial.



"THE RED BOY"

The famous canvas from the Earl of Durham's collection which was withdrawn by the owner at the sum of £95,000 in the recent auction under the auspices of Anderson & Garland.

By SIR THOMAS LAWRENCE

EXPERTS DISAGREE ANENT VAN GOGHS

BERLIN—The last days of the legal proceedings in the Van Gogh case against Otto Wacker were reserved for witnesses and experts. It is learned from *Welt Kunst* of April 7. The witnesses comprised several Berlin art dealers among whom were Dr. Grete Ring, Dr. W. Feilchenfeld, Messrs. Thannhauser and Zatzenstein and others. They were questioned about the discovery of the falsifications at the time of the Van Gogh exhibition in 1928, at Cassirer's.

Particularly interesting were the opinions of the experts which differed widely. So much so that, while Private Counsellor Justi and Dr. Thormaehlen energetically testified that to their belief all Wacker's pictures were wrongly attributed, others like Meier-Graefe, Rosenhagen, the painter Spiro and von Koenig insisted that several of the canvases, at least, were by Van Gogh. It was surprising that

ANNESLEY RED BOY NOTED FOR COLOR

(Continued from page 5)

Annesley was painted, Lawrence was elected a full academician. At this early age of twenty-five, he was old in experience with the pencil and brush. His earliest recorded pencil portraits having been done at the age of six. In the "Master Annesley" Red-Boy

next to Bremmer, who from the very beginning expressed his conviction that several of these pictures were genuine, de la Faille also once more changed his opinion and now accepts as genuine five pictures—"The Boats of St. Maries," "The Self Portrait" (both now in America), the "Two Cypresses" and the two versions of "Haystacks."

(Editorial Note: "The Boats of St. Maries," classified above as genuine by de la Faille, is, it will be recalled, in the Chester Dale collection.)

of the Howard Young collection, Lawrence has created a canvas, which from the coloristic point of view, is unsurpassed by any picture that ever came from his brush. Simply silhouetted against the expanse of sky and almost impressionistic landscape vista, there is a masterly freedom in the treatment of the child's head. The brilliance of the red costume is both softened and enhanced by the frilled collar, framing face and throat, and accentuating the delicate flesh tones.

London Comments On Auction of the Durham 'Red Boy'

In connection with the sale of the Durham "Red Boy" reproduced on this page, and referred to in the opening paragraph of the Howard Young article, the following comment, on the dispersal, by a special correspondent of the *London Times*, should be of interest to readers of THE ART NEWS:

Owners of famous pictures are entitled to place a high value on them, but Lord Durham must have been ill-advised when deciding the reserve prices on his family portraits which were offered at the sale held at Lambton Castle on April 18. £95,000 is, apparently, not sufficient to purchase the famous Lawrence portrait of Master Charles William Lambton, known as "The Red Boy"; £23,000, though £5,000 above the Hoppner world record, was also below the reserve for his delightful portrait group of Lady Anne Lambton and her family, while even Romney's portrait of General Lambton, which in ordinary circumstances would have been considered well sold at £5,000 to £6,000, was bought in at £9,500. Never have I been present at a more disappointing sale. Over £140,000 was bid during the afternoon, and yet the actual sales amounted to little more than £6,000.

Nearly two hours before the sale every available seat in the Grand Hall of the Castle was occupied, and when the first lot was offered the crowd was so great that those at the back could neither see the pictures offered nor hear the auctioneer's remarks. Local interest, of course, had much to do with the large attendance, but the presence of important dealers or their representatives had led one to anticipate a sale which could take its place among the famous art dispersals of the century.

For nearly an hour nothing of importance was sold, though the excellent prices realized entitled those present to anticipate keen bidding for the more important pictures. These hopes, however, were soon dissipated. The famous "Red Boy," for which a firm offer of £80,000 had been made to Lord Durham and refused, failed to produce a higher bid than £90,000. The offer of £9,000 for Romney's portrait of General Lambton was below the reserve—a picture which could not, for instance, compare in historic interest with Hoppner's portrait of William Pitt, sold at Christie's at the Coutts sale for 7,000 guineas—while the bid of £23,000 for Hoppner's delightful portrait of Lady Anne Lambton and her children was apparently too small to make a sale.

Four lots in succession, for which there was genuine bidding to nearly £130,000, were bought in and from then until the end of this most disappointing sale the effect in values became apparent. Two works by Zoffany failed to produce more than £1,450, in spite of the rising market for this artist's work. A fine landscape by Richard Wilson was knocked down for £250, and Angelica Kauffmann's portrait of William Henry Lambton, father of the first Earl, was only bid up to £130.

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LOST TOURNIERES TO BE EXHIBITED

A long-lost portrait by Robert Tournieres, noted French painter of the Regence period, which is known to have hung in Martha Washington's room at Mount Vernon, and which was lost track of for many years, is one of the notable exhibits of Washingtoniana secured for the replica of Mount Vernon being erected in Prospect Park, Brooklyn, by the New York City Bicentennial Commission as a focal point for many of the events in the year's celebration.

The portrait which will be on view for the first time was sent to George Washington by its subject, Lady Huntington, famous founder of numerous religious institutions, who had proposed to Washington a vast plan for spreading Christianity among the Indians. Tournieres, who died in 1752, painted the picture in 1745, when Lady Huntington, daughter of the Earl of Ferrers, and his wife, Elizabeth Washington, was under forty-five years of age. The canvas is in perfect condition, standing 44 by 36 inches in its original frame, and 36 by 29 inches unframed. Lady Huntington is shown seated with a musical composition in her hand. She wears a Louis XIV blue satin dress with elbow sleeves from which lace falls from the elbow, and a knotted ribbon in front of the bodice. The skirt is in the panier style of the Louis XIV period.

At the upper right hand of the painting were the family coat of arms, the date of painting, and the name of the painter. These have been gone over with dark paint, leaving only faint traces of the original markings. The portrait is now the property of Henry Woodhouse, of New York, whose collection is reputed to



"THE GAME OF CHESS"

Recently acquired for the William Rockhill Nelson Trust of Kansas City from the Wildenstein Galleries by Mr. Harold Woodbury Parsons, art adviser to the new museum.

By BOILLY

be the largest private assemblage of Washingtoniana in the world. "Lady Huntington" was listed in the inventory of paintings at Mount Vernon on Washington's death. In his original Letterbook, in the possession of the Library of Congress, there is a letter dated February 27, 1785, written by General Washington to his

neighbor and kinsman, George W. Fairfax, of Belvoir, who was then in Bath, England, disclosing the fact that Lady Huntington wrote to Washington through Mr. Fairfax, who also forwarded to him at the same time a case of paintings. The portrait was lost for some time in transit, but finally arrived, and was hung in Martha Washington's room, where it was listed by Washington's executors when they made an inventory of the contents of the estate.

Although the name of the artist has been obscured by the coat of paint there is no doubt that Tournieres painted the portrait. Supporting evidence was found in a Tournieres portrait sold with the Spreckels collection by the American-Anderson Galleries on December 6, 1930. It is almost identical with the Lady Huntington portrait in treatment, colors, canvas, frame and stretcher. The subject of the Spreckels portrait was an unknown lady of the Regence period, who was also seated on a Regence chair.

BEQUEST TO GO TO PARRISH MUSEUM

The Parrish Memorial Art Museum at Southampton, L. I., ultimately will receive one-half of the residuary estate of its founder, Samuel L. Parrish, retired New York lawyer and art patron, who died April 22, it is learned from *The New York Times*.

The bequest to the museum, which contains examples of Greek, Roman and Italian art and is widely used as a centre for civic and social activities of Southampton, is to become effective after the death of Mr. Parrish's widow, Mrs. Clara B. Parrish, who receives a life annuity of \$16,000 from the residuary estate.

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COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIES

CURRY, ANTIQUE
ENGLISH FURNITURE,
SILVER, ETC.

Sale, May 12, 13, 14, Afternoons
Exhibition, May 7

H. Douglas Curry, president of the H. Douglas Curry & Co., Inc., by whose order a collection of antique English furniture, porcelains, silver, etc., will be sold next week at the American-Anderson Galleries, "unreservedly guarantees the authenticity of every item as catalogued." Exhibition begins today and dispersal will take place on the afternoons of May 12, 13 and 14.

The chairs in the Curry collection are both numerous and of the much sought types. Of the Chippendale variety two beautiful carved mahogany and needlework armchairs once belonged to Mme. Alvani, prima donna and friend of Queen Victoria. Another rare pair of carved armchairs in the same style is covered with green damask; while of two in the French taste (Chippendale also), one is in mahogany and the other upholstered with needlework, has a walnut frame. A claw-and-ball foot Chippendale wing chair is covered in crimson damask, and there is a set of four Chippendale ladder-back side chairs.

The sets of chairs are particularly interesting. A most unusual George II lot of eight carved mahogany examples comes in green damask. Rare also are two Sheraton carved mahogany wheel-back armchairs and six dining chairs, followed in the catalog by a similar set of ten in which the armchairs vary but slightly in the detail of the center medallion.

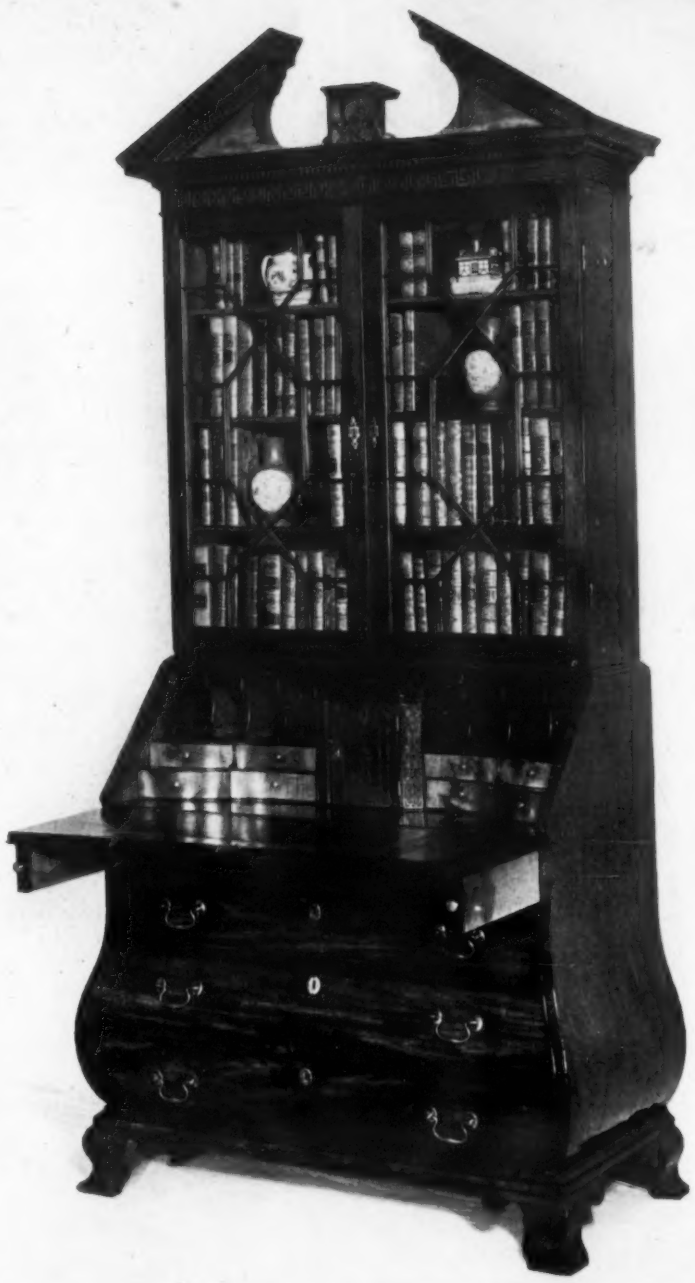
In the Heppelwhite style are two sets of six carved mahogany shield-back side chairs and two armchairs and an especially rare set of six mahogany "Prince of Wales feathers" shield-back side chairs. Among the Queen Anne offerings are six walnut side chairs.

In general the pieces in this sale, having been selected because of their popular utility, naturally include a large assortment of tables, secretary bookcases, commodes and so on, as well as the chairs just mentioned.

Among the Chippendale tables are a fine tripod example showing the Adam influence and a little fret-carved urn table with tray top and small sliding shelf. The Sheraton group includes two important inlaid dining tables. The one in mahogany and satinwood has three pedestals and the other, solely of mahogany, is of the three-part type. (Other dining room Sheraton pieces, incidentally, are several handsome sideboards.) In mahogany and satinwood also is an Adam pier table, while another piece by this same maker is a carved mahogany serving table of fine quality. Of the Heppelwhite style among the rare numbers will be found two pairs of mahogany and satinwood inlaid half-round card tables, as well as several writing tables.

Heppelwhite is likewise particularly well represented in secretary-bookcases, writing desks and carved mahogany damask-covered settees, not to speak of two break-front bookcases.

In the furniture of an earlier period appears a Charles II carved and



CHIPPENDALE CARVED MAHOGANY SECRETARY-BOOKCASE
ENGLISH, XVIII CENTURY

This handsome piece is included in the H. Douglas Curry dispersal to be held at the American-Anderson Galleries on the afternoons of May 12, 13 and 14.

inlaid oak court cupboard, dated 1674, the entire front magnificently carved with the Tudor rose-in-lozenge and lunette-shaped medallions. In the same style are a carved oak buffet and a walnut chest on stand. And a James II carved and inlaid oak court cupboard has acquired a warm brown patina.

In the Queen Anne group three pieces are veneered in rich burl figured brown walnut banded in herringbone. The secretary cabinet is rare in such a small size. The other two pieces, a secretary-bookcase and a writing desk, are placed at about 1710.

The decorative items to come up include an early Georgian Chinoiserie-painted leather six-fold screen, a Flemish verdure tapestry of about 1720 and an elaborately carved and gilded Chippendale wall clock of cartouche form, an example of fine English woodcarving in imitation of the bronze work of Duplessis or Caffieri.

Mirrors are another interesting feature of the exhibition and include early Georgian pier mirrors in carved wood and gesso, a fine Adams example, two Chippendale pieces in the Chinese taste, etc., etc.

Also striking a harmonious note with English XVIIIth century furnishings are eleven panels of Georgian Chinoiserie-painted wallpaper and a carved George II pine overmantel in the style of William Chambers.

Old English silver occurs in all

painter. This is a fine example of portraiture in the grand manner enhanced by the Spanish master's oddly intimate and profound understanding of feminine character. It has already elicited the highest praise from those who have had an opportunity to examine it closely.

Another interesting, if less important canvas, is one of Sir Joshua Reynolds and Angelica Kaufmann, by Sir Joshua. Other works by English masters include a splendid Sir William Beechey of Queen Charlotte, wife of George III, represented in a landscape, holding a pet dog in her arms, and a long lost Downman, "The Grape

House," a charming group of pretty girls gathering grapes, in which this sensitive, but rather dry portraitist has successfully attempted a more complicated design than usual. This canvas was a commission from the then Duke of Richmond.

There is also—among much else—a particularly delightful portrait by Philippe Mercier, the French painter, working in the manner of Watteau, who settled in England and won great favor at the court of George II. This depicts Mrs. Clementina Walkinshaw, the mistress of Prince Charles Edward, the Young Pretender, whose portrait is seen on the wall in the background.

FINE PORTRAITS & OTHER CHOICE PICTURES BY OLD MASTERS

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*Old Masters in
Sale at Puttick
And Simpson's*

LONDON.—Messrs. Puttick & Simpson, of The Sir Joshua Reynolds Galleries, 47 Leicester Square, London, W.C.2, announce an interesting old master sale for Tuesday, May 31.

The outstanding lot is a portrait by Goya of the Marquesa de San Andres, once in the collection of Don R. Garcia, and illustrated in Calvert's life of the

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COMING AUCTION SALES

NATIONAL ART GALLERIES

**WEIL, EARLY AMERICAN
FURNITURE,**
Sale, May 12, 13, afts.

SARGENT, BOOKS
Sale, May 12, eve.

Exhibition, May 7

The National Art Galleries of the Hotel Plaza announce for next Thursday evening, May 12, the sale of the choice library of Mrs. Lelia Sargent and that of a Long Island collector, and for the afternoons of May 12 and 13 the sale of the well known Henry V. Weil collection of early American furniture and furnishings. Exhibition for both sales begins on May 7.

The furniture includes many pieces of early New England workmanship as well as numerous examples of the more sophisticated Chippendale, Sheraton, Heppelwhite, Queen Anne and William and Mary types.

In addition to the usual corner cupboards, chests of drawers, slant top desks and so on in cherry, bird's eye maple, pine, etc., the early group includes a wide selection of chairs and settees of the ladder, fiddle, banister, comb-back Windsor and spindle varieties. The early tables, likewise, are something of a special feature, including all types—the tilt-top, the Pembroke, the tavern, card, butterfly and drop leaf.

Among the most important of the simpler pieces are two of the original so-called Malcolm A. Norton chests, number 57 and 270 as illustrated in Nutting's *Furniture Treasury*. The one in oak, which is tulip-carved and painted, was made in Connecticut and bears the date, "April 5, 1704." The cherry block-front example of about 1750 bears an inscription by Norton (the owner and not the maker as might be supposed) in which it is stated that this bureau originally belonged to the Post family of Haddam, Conn., and was inherited by Frank Wade of Westfield, Mass. This piece was exhibited at the Athenaeum in Hartford, Conn., until purchased by Mr. Weil, and the other has been exhibited in the museum at Waterbury, Conn.

Another important item is a block-front secretary made in Rhode Island by John Goddard in 1750. With this comes a certificate from the former owner that it once belonged to the Rev. Joseph Barker of Middleborough. Other outstanding pieces are a Chippendale mahogany knee-hole desk of about 1760, a Heppelwhite mahogany tambour desk of about twenty years later, a bookcase in the latter style of about 1785, a Sheraton sewing table of about 1790 and two Duncan Phyfe numbers. Of these one is a drop-leaf table of about 1800; and the other a most unusual and beautiful sofa, made by the great craftsman in 1797 at the time of the marriage of William Akin to Mathilde Carey in Albany, N. Y., was on view at the Albany Historical Society until it was acquired by Mr. Weil. Notable also are a gilt mahogany banjo wall clock by Asar Wilkins, Wiscusset, and an unusually fine parcel gilt walnut mirror in the Chippendale style.

Other than furniture, the dispersal will include old English porcelain and pottery, Stiegel and other early American glass, decorative old maps, embroidered pictures, samplers, etc., etc., homespun bedspreads, pewter, old copper. In the porcelains will be found a large collection of XVIIIth century Oriental Lowestoft, and in the antique lustre were several complete tea services.

In the sale of books on Thursday evening will appear an interesting collection of first editions and books with colored plates, together with general English and American literature in fine bindings. The works by Mark Twain and Dickens in first editions are especially numerous.



"HAND CHANCE"

By COULTON WAUGH

Included in the exhibition of the artist's work now on view at the Grand Central Galleries.

1932 PRIZES OF ROME ANNOUNCED

The American Academy in Rome has announced its annual awards. The sculpture fellowship, which is supported by the Rinehart fund of the Peabody Institute of Baltimore, Md., and is awarded every third year, went to Robert J. McKnight of Springfield, Ohio. The 1932 fellow in painting is James Owen Mahoney of Dallas, Texas.

Each winner will receive \$1,600 a year for a term of three years beginning next October, and an allowance of \$500 for transportation to and from Rome, with residence and studio at the Academy. The fellows also become members of the Grand Central Art Galleries without tuition fee, a privilege valued at \$1,800. The value of each fellowship is estimated to be about \$8,000.

The work submitted in the competitions this year and exhibited through today in the Grand Central Art Galleries represents forty-eight competitors in painting and sixteen in sculpture, from all parts of the

MUSEUM ACQUIRES PAINTING BY EDIE

Stuart C. Edie's painting, "Girl with Book," has just been acquired by the Whitney Museum of American Art. Mr. Edie is a member of An American Group and last month had a one-man exhibition of oil paintings at An American Group Gallery in the Barbizon-Plaza Hotel. He was born in Wichita Falls, Texas, in 1908 and has exhibited in a number of group exhibitions throughout the United States.

country and many of the leading art schools. These competitions for the Prizes of Rome are open only to unmarried men, citizens of the United States not over thirty years of age.

The following honorable mentions were given:

In painting: Francesco L. Roggeri of New York City, National Academy of Design; Michel A. Sarisky of Cleveland, Ohio, Cleveland School of Art; John De Forest Stull of Leonia, N. J., Yale School of Fine Arts.

In sculpture: Michel Angelo Russo of Bridgeport, Conn.; Yale; Henri Brenner of Hagerstown, Md., Rinehart School of Sculpture, Baltimore, Md.

The juries comprised:

In painting: Barry Faulkner, Allen Cox, J. Monroe Hewlett, Gari Melchers and Ezra Winter.

In sculpture: Herbert Adams, James E. Fraser, Charles Keck, Edward McCartan and Adolph A. Weinman.

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Catalogues may be consulted at the offices of The Art News, 20 East 57th Street, New York

RECENT AUCTION PRICES

TALMAGE, BOOKS, MEZZOTINTS, ETC.
American-Anderson Galleries—The sale of the library of John F. Talmage on the afternoon and evening of April 27 brought a grand total of \$15,539.50. The highest bid was \$500 for No. 212, Edouard Detaille's original signed and dated water color, "On Review," which was knocked down to Mr. B. Brunswick.

BENNETT, PAINTINGS, FURNITURE, ETC.

American-Anderson Galleries—The art collection of the late Sir William H. Bennett, which was dispersed on the evening of April 29 and the afternoon of April 30 brought a total of \$98,137.50. The pictures fetched \$42,090, and the furniture, bronzes, etc., the sum of \$56,047.50. No. 31, "A Barber Surgeon" by Velasquez was sold to H. H. Pomeroy for \$4,300, the highest bid made for a painting. T. V. Kroll paid \$4,800 for No. 32, Raeburn's "Cecilia Lalor." The same amount was given by W. W. Seaman, agent, for No. 31, Hopper's "Miss Elizabeth Jemima Blake." Mr. Seaman, again as agent, gave \$4,400 for No. 36, Lawrence's "Miss Rhoda Phelps." Another high figure was \$4,600 for Gainsborough's "Miss Margaret Taubman," from T. V. Kroll.

At the second session, the two highest prices attained during the entire sale went for the two bronzes illustrated in the ART NEWS last week. W. W. Seaman, agent, gave \$6,500 for No. 172, the "Rape of a Sabine," by Giovanni da Bologna, a bronze on marble plinth. For the bronze figure of "A Striding Figure of An Athlete," by an non-ascertained master of the XVIIIth century, M. A. Linah, agent, bid \$6,500.

All numbers bringing \$500 or more are given herewith, together with bidders:

- 12—"Portrait Group of Two Children" by John Downman; Anthony Dighton \$1,050
- 24—"View of Norwich" by John (Old) Crome; J. H. Hancock 1,650
- 37—"Raeburn's 'Miss Farrer'"; H. E. Russell, agent 2,600
- 38—"Gainsborough's 'Signor Giusto Ferdinando Tenducci'"; Fred Lansing 2,400
- 39—"Miss Hannah Skitt" by Francis Cotes; Felix Goulded 500
- 41—"Miss Bridget Power" by Gainsborough Dupont; Miss Coral Quay 550
- 42—"Margaret, Countess of Nottingham," late XVIIIth century school; L. H. Daly 500
- 75—"Set of Queen Anne Crewel work from Hampton Court Place.... 500

- 105—Pair of famille rose bird statuettes, Yung Cheng; Jas. W. Conlon 2,200
- 107—Pair of blue and white "hawthorn" ginger jars, with covers, Kang-hsi; Jas. W. Conlon 3,600
- 109—Pair of famille verte octagonal vases, Kang-hsi; W. Greff 1,500
- 110—Pair famille verte baluster cases, Kang-hsi; A. J. Mercher 570
- 152—"Bull Mounted by Infant Satyr," bronze of the Paduan school, XVth century; M. H. Fisher 1,100
- 153—"Europa and the Bull," bronze, Italian school, early XVth century; M. H. Fisher 1,000
- 160—"Mars Holding a Sword," bronze, bottega of Giovanni da Bologna; M. H. Pomeroy 1,100
- 167—Bronze figure of "An Acrobat," by Domenico Poggini; Jas. W. Conlon 1,600
- 169—"Cleopatra" by Bandinelli; H. H. Pomeroy 700
- 174—"Pair of Centaurs" after the antique, bronze, Italian school, XVth century; Jas. W. Conlon 1,000
- 175—Pair of allegorical groups, Venetian school, late XVth century; G. W. Halsey 700
- 183—Louis XVI bronze and bronze doré clock garniture; French & Co. 550
- 199—Six George I carved mahogany and needlepoint side chairs; French & Co. 600
- 212—Heppelwhite satinwood marquetry jardinière stand mounted in ormolu; H. E. Russell, agent 600
- 213—Heppelwhite jardinière stand similar to foregoing; H. E. Russell, agent 600
- 214—The King George IV Sheraton satinwood half-moon commode, with panels painted by Angelica Kauffmann; H. E. Russell, agent 1,150
- 216—Jacobean carved and inlaid oak buffet; French & Co. 500
- 218—Chippendale carved mahogany and petit point claw-and-ball foot double-fan back settee; M. H. Fisher 1,000
- 625—Queen Anne decorated red lacquer secretary cabinet; J. W. Cortley 625

KNOEDLERS PLAN HALE EXHIBITION

M. Knoedler & Company will hold next fall, beginning October 8, a memorial exhibition of the work of the late Gardner Hale. It will comprise water colors executed in California by Mr. Hale, the summer before his tragic death, and will also include a large panoramic screen of New York.

ON EXHIBITION

**TOMORROW (SUNDAY) from 2 to 5 p. m. and
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to 6 p. m. at the**

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

Ainslee Gallery—Waldorf-Astoria, Park Avenue and 50th Street—Paintings by Pietro Bagini, to May 15.

American-Anderson Galleries, 30 East 57th Street—10th Annual Spring Salon, Apr. 26-May 14.

American Folk Art Gallery, 113 West 13th Street—Early American paintings, etc. (Open by appointment).

American Woman's Association, 553 West 57th Street—Decorations in all media, until June 1. Sculpture in the patio, to July 1.

Architectural League, 115 East 40th Street—Architectural drawings by the late Bertram Grosvenor Goodhue, May 3-16.

Architectural League, 115 East 40th Street—Architectural drawings by the late Bertram Grosvenor Goodhue, May 3-16.

Arden Gallery, 460 Park Avenue—Paintings of gardens and flowers by George Stonehill, to May 20.

Argent Galleries, 42 West 57th Street—Annual spring show by members of the National Ass'n of Women Painters and Sculptors, throughout May. Children's portraits by Mary Young, May 2-15.

Art Center, 65-67 East 56th Street—Work by members of the N. Y. Society of Craftsmen, semi-permanent, 11th Annual Exhibition of Advertising Art by the Art Directors' Club, until May 14. The Designer and Industry.

Artist's Gallery, 212 Hicks Street, Brooklyn—Spring exhibition of the Brooklyn Painters and Sculptors.

Averell House, 142 East 53rd Street—Art for the garden.

Babeock Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists.

Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Balazs Galleries, 449 Park Avenue—American landscapes by Elliott Orr and paintings by Yun Gee, May 3-28.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

John Becker, 520 Madison Avenue—Water colors by Carlos Merida, Apr. 15-May 15.

Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Old and modern paintings.

The Brevoort, Fifth Avenue and 8th Street—The panorama of Washington Square, through June 4.

Brooklyn Museum, Eastern Parkway, Brooklyn—Sculpture by Carl Milles, exhibition by the Scandinavian American Society, opening of Renaissance Hall and gold and pottery excavated in Panama, Apr. 11-May 15.

Brownell-Lambertson Galleries, 106 East 57th Street—Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

Brummer Gallery, 55 East 57th Street—Antique works of art.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Caz-Delbo, 561 Madison Avenue—French caricatures from Daumier to the present day, May 2-15.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Cheshire Gallery, Chrysler Building—Pastel portraits by Edmond Pizzella, to May 14.

Amy Richards Colton, 541 Madison Avenue—Garden and porch furniture, etc.

Commodore Hotel, Grand Central Station—Four portraits of Washington never exhibited before.

Cronyn & Lowndes Galleries, 681 Fifth Avenue—Paintings by Mrs. Stephen S. Wise and nudes by modern masters, to May 14.

Daniel Gallery, 690 Madison Avenue—American paintings.

Delphic Studios, 9 East 57th Street—Exhibition of prints by American artists, to May 8.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Herbert J. Devine, 42 East 57th Street—Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.

Downtown Gallery, 113 West 13th Street—Paintings of New England by a New Englander, Marsden Hartley, to May 15.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by American contemporaries and a mixed XIXth century group.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of modern French paintings.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrich Galleries, 36 East 57th Street—Garden furniture and accessories, and paintings by old masters, throughout May.

Eighth Street Gallery, 61 West 8th Street—Miscellaneous exhibition of work by contemporary American artists.

Ferargli Galleries, 63 East 57th Street—Paintings by Alice Stadknecht; portrait silhouettes by Eveline von Maydel and drawings and watercolors by A. E. Cedarquist, to May 14.

Gallery, 144 West 13th Street—Paintings by Esman, to May 13.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 720 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Paintings of seamen and the sea by Coulton Waugh, to May 14. Water colors and etchings by Frank W. Benson, etchings by Hansen, Martin Lewis, Gifford Beal and Levon West; and portrait-etchings of Hoover, Lincoln, Edison, Lipton, Shaw and others, throughout May. American masterpieces of painting acquired by a collector over a period of 25 years, Claude Buck's recently medaled "Girl Reading."

Gwendolyn Maloney Galleries, 1273 Madison Avenue—Paintings by Thomas Donnelly, Apr. 25 to May 14.

Harlow, McDonald Co., 667 Fifth Ave.—Prints by Dorsey Potter Tyson and a group of prints by contemporaries; water colors of English and Italian gardens by Beatrice Parsons, through May.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Americans.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

International Gallery (Marie Sterner's), 9 East 57th Street—Group show by Beaudin, Ernst, Alice Halika, Lurgat and Marcoussis, through May.

Edouard Jonas of Paris, 9 East 56th St.—French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.

Jones and Irvin, 15 East 57th Street—Decorations by Allen Saalburg.

Kennedy Galleries, 785 Fifth Avenue—Paintings and prints of the American Indian, through May.

Keppel Galleries, 16 East 57th Street—Water colors and drawings, through May.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Contemporaneous American prints, through May.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Portrait drawings by Albert Sterner, May 2-14.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by Nan Watson, to May 14.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

Leggett Studio Gallery, the Waldorf-Astoria, 50th Street and Park Avenue—Flower paintings by Henry Eyland Simmons, water colors by Henry Theodore Leggett and pencil drawings by Nijinsky, to June 1.

John Levy Galleries, 1 East 57th Street—Paintings of the Barbizon School, XVIIIth century English portraits and the most recent paintings by Iwan Choultsse.

Julien Levy Gallery, 602 Madison Avenue—Photographs by New York photographers, to June 2.

Macbeth Gallery, 15 East 57th Street—Worth while paintings by men of the younger group (C. G. Nelson, Paul Sample, Gerald Foster and A. Henry Nordhausen), to May 14.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. Contemporary art.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces). Japanese textiles from the Bing collection, through June 26. European printed fabrics of the XIXth century, through Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. Costumes from 1750-1850, beginning May 10. Etchings in the Netherlands (XVIIth and XVIIIth centuries), beginning May 9.

Morton Galleries, 127 East 57th Street—Group show, through June.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of Modern Art, 11 West 53rd St.—Murals by American painters and photo-murals, May 4-Aug. 1.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Gerrit A. Beneker.

National Arts Club, Gramercy Park—Members' summer exhibition of small paintings.

L. B. Neumann, New Art Circle, 9 East 57th Street—Work by Gerrit Hondius, May 2-14.

Newark Museum, Newark, N. J.—The Jaume loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Sundays, Mondays and holidays.

Newhouse Galleries, 578 Madison Avenue—One-man show of paintings by Zoltan Sepeshy, to May 10.

New School for Social Research, 66 West 12th Street—Work by contemporary artists, until May 25. Students' work from the workshop of Erika Giovanna Klein, until May 17.

New Historical Society, 170 Central Park West (76th Street)—Exhibition of Washingtoniana, throughout 1932. Old American portraits.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Engravings by Cochin and Bosse, through May. Chiaroscuro prints through four centuries and recent additions to the print department, until the end of November; work by artist members of the staff, to May 17.

New York School of Applied Design for Women, 160 Lexington Avenue—40th Annual Exhibition of Students' Work, May 10 through May 15.

New York Water Color Club, 215 West 57th Street—43rd annual exhibition, to May 9.

Painters' and Sculptors' Gallery, 22 East 11th Street—Work by I. Iver Rose, Harry Shokler and Milton Mayer, throughout May.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Pratt Institute, Ryerson Street near De Kalb Avenue, Brooklyn—45th Annual Exhibition of Students' Work, through May 11.

Frank K. M. Rehn, 683 Fifth Avenue—Drawings by John Carroll, to May 14.

Reinhardt Galleries, 730 Fifth Avenue—Old masters. Contemporaneous French and American paintings.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Water colors, drawings and etchings by Blampied, through May 14.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings, tapestries and furniture.

Sidney Ross Gallery, 22 East 55th Street—2nd "Theatre in Art" exhibition, through May 10.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

S. P. R. Galleries, Inc., 40 East 49th Street—Decorative paintings by La Vi-comtesse de Vaulchier, to May 21.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th Street—Paintings by Bellows, Burchfield, Flene, Henri, Karfiol, Kent, Kroll, Luks, March and Speicher, through May.

St. Moritz Hotel, 6th Avenue and 59th Street—Studies of children and photo-portraits by Sylvia Salmi.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian.)

Times Annex (7th Floor), 229 West 43rd Street—Lithographs for "Beowulf" by Rockwell Kent.

Times Gallery, 773 Madison Avenue—Present-day American artists.

Valentine Gallery of Modern Art, 60 East 57th Street—Summer exhibition of French and American paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Scythian bronzes with animal motives.

Weyhe Gallery, 794 Lexington Avenue—Mexican graphic arts, to May 14.

Whitney Museum of American Art, 10 West 8th Street—Summer exhibition of museum holdings, to August 1.

Wildenstein Galleries, 647 Fifth Avenue—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Omi-ye prints (auspices C. A. A.).

Howard Young Galleries, 634 Fifth Ave.—XVIIIth century English portraits, landscapes, etc.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by Derain, Modigliani, Utrillo, Ebiche, Th. Debains and Richard.

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BERLIN

Rudolph Lepke

May 10-11—Antiquities and paintings by old masters.

Int Kunstauktion

May 24—Furniture, paintings and objets d'art.

FRANKFORT

Hugo Heibing

June 14—Art from the estate of Dr. Wagner.

Joseph Baer

May 23—Incunabula and woodcut books.

HAMBURG

Galerie Commeter

May 10, 11—Old and modern graphic art.

COLOGNE

Math. Lempertz

May 25—Paintings.

MUNICH

Hugo Heibing

May—Furniture, sculpture and paintings.

June 14—Art from the estate of Dr. Wagner.

MILAN

Ulrico Hoepli

May—Rare books.

LONDON

Pattick & Simpson

May 22-25—The famous Brook collection, sold by order of Lady Louis Mountbatten.

May 31—Paintings by old masters, including an important Goya and works by English masters.

Christie's

May 9—The Howitt collection of Jewish antiquities and ritual art.

May 10—Decorative furniture and tapestries; Charles II relics, the property of a baronet and other consignors.

May 23-27 and May 30, 31 and June 1—The important collection of old English furniture, objects of art and silver plate, pictures, tapestry, rugs and books, the property of Sir John Ramsden.

Sotheby's

May 10—A choice collection of swords, fire-arms and other weapons; defensive armor, etc., the property of Major Th. Jakobsson of Stockholm.

June 7—The first portion of the well known collection of Western MSS., the property of A. Chester Beatty, Esq.

June 8—The well known collection of important Italian Majolica; also bronzes, statuary, velvets, textiles and embroideries, fine Oriental rugs, etc., the property of Herr Kurt Glogowski of Berlin.

June 9—Important pictures by old masters of the Italian, Dutch and English Schools, comprising the property of the late Earl of Moray removed from Kinfauns Castle, Perth, and of the Earl of Glasgow, D. S. O., including a portrait of Viscount Perry by Gilbert Stuart, etc.

PARIS

Hotel Drouot

May 30, 31 and June 1—The important liturgical library of Bourbon-Parma, including about 100 unique specimens.

Galerie Georges Petit

June 2, 3—Paintings and drawings by old and modern masters, important works by Rodin and Barye, modern prints, Egyptian, Greek and Roman antiquities, XVIIIth century objets d'art, the collection of George Haviland.

June 7, 8, 9—The George Haviland collection of Japanese lacquer of the XVth-XIXth century, pottery, netsukes, sculptures, bronzes.

June 9—Pastels, water colors, gouaches and drawings, from the collection of "Monsieur S," including works by Bracqué, Cézanne, Corot, Courbet, Delacroix, Van Gogh, Monet and other modern masters.

BRUSSELS

Palais des Beaux Arts

May 9—The collection of Dr. Baugard.

VIENNA

Gluckselig

May 10-12—Paintings, furniture and objets d'art.

NEW SALES MADE AT CHICAGO SHOW

CHICAGO—Since last reported the following sales have been made in the International Exhibition of Water Colors at the Art Institute of Chicago: "A Toast to the Ladies," by Georg Grosz (German); "Russian Village," by Boris Gregoriev (Russian); "New Moon," by Julia Thecla (American); "By the Window," by Jack J. Greitzer (American); "Married Couple," by George Grosz (German); "Siesta," by Viralt (Czechoslovakian). The last two were purchased by the motion picture director, Josef von Sternberg of Hollywood, who in passing through stopped in Chicago long enough to visit the museum.



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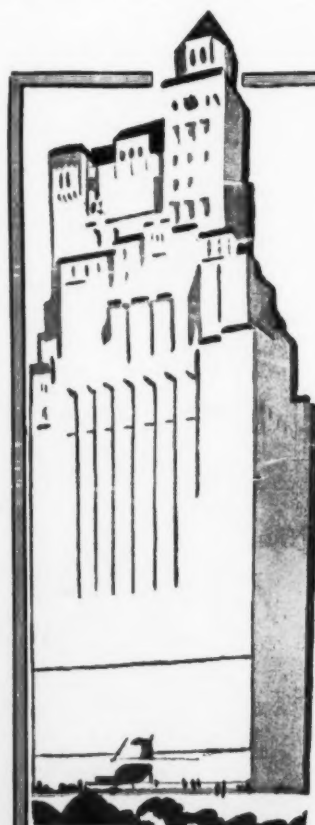
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Canvas signed and dated 1645 at lower right. Height 33 inches, width 26 1/2 inches. A certificate by Dr. Hofstede de Groot accompanies this painting. From the important art collection of Dr. John E. Stillwell.



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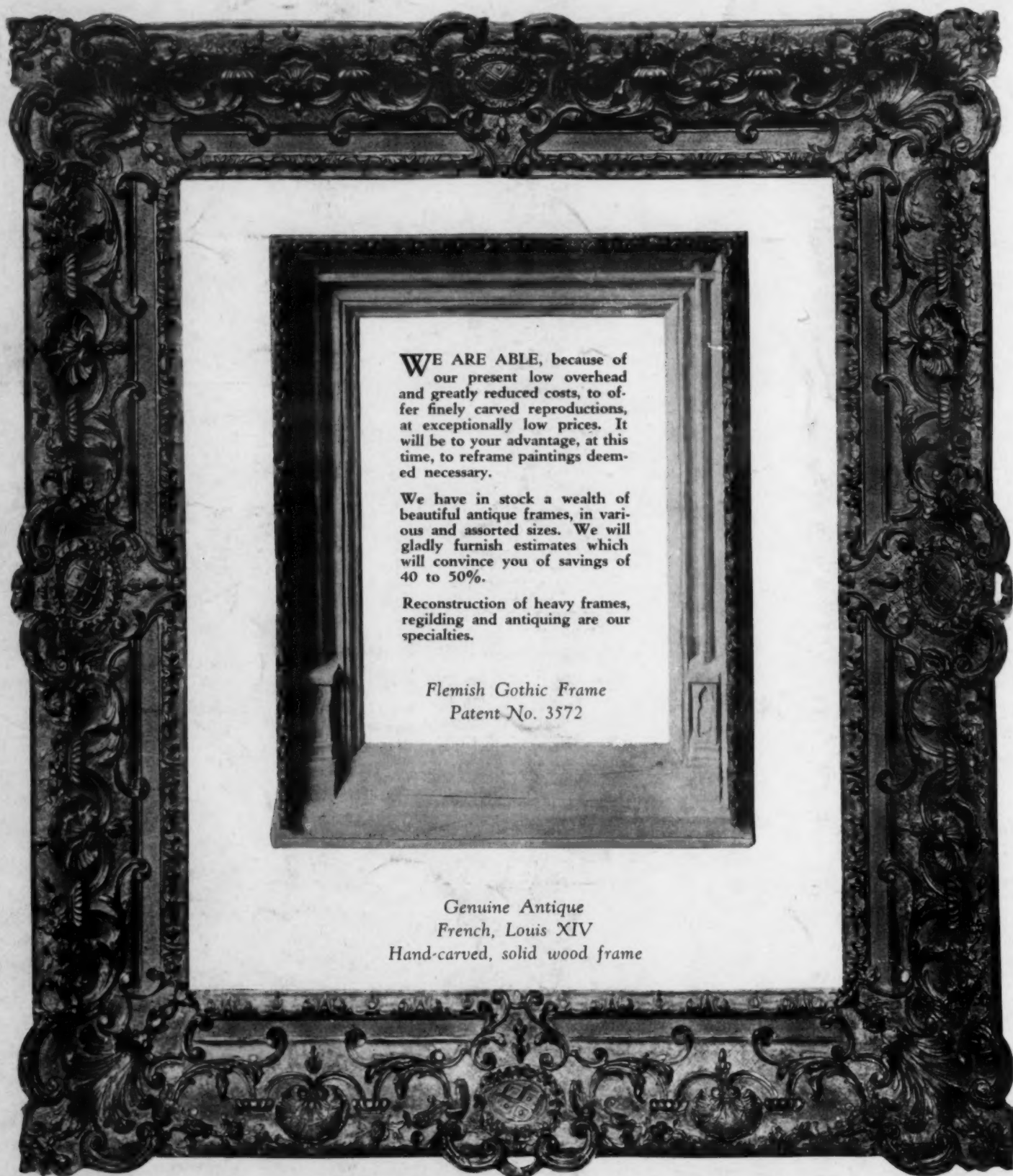
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